



GODSMACK

THE ORACLE





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Music transcriptions by Pete Billmann and David Stocker

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Cryin' Like a Bitch!

Words and Music by Salvatore P. Erna, James Shannon Larkin, Tony Rombola and Rob Merrill

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro
Moderately ♩ = 95

*D5

Bb5 C5

D5

Bb5 C5

Gtrs. 1 & 2 (dist.)

*Chord symbols reflect overall implied harmony.

D5

Bb5 C5

D5

A5 Bb5 C5 Bb5 G5 A5

D5

Bb5 C5

D5

A5 Bb5 C5 Bb5 G5 A5

Gtr. 2
Rhy. Fig. 1A

Gtr. 1
Rhy. Fig. 1

D5 Bb5 C5 A5 F5 G5 F5 G5 F5 G5 F5 G5 F5 Fsus4 D5

End Rhy. Fig. 1A

P.M. -----

End Rhy. Fig. 1

P.M. -----

Verse

D5 Bb5 C5 D5 Bb5 C5

1. Strut on by _____ like a king _____

Rhy. Fig. 2

*Gtrs. 1 & 2

P.M. ----- P.M. -----

*Composite arrangement

D5 Bb5 C5 D5 A5 Bb5 C5 Bb5 G5 A5

tell - in' ev - 'ry - bod - y _____ that you're noth - ing. _____ And

End Rhy. Fig. 2

P.M. ----- P.M. -----

Gtrs. 1 & 2: w/ Rhy. Fig. 2

D5 Bb5 C5 D5 Bb5 C5 D5 Bb5 C5

long live what you thought you _____ were, and time ain't _____ on _____ your side _____

D5 A5 Bb5 C5 Bb5 G5 A5 F5 G5 F5 G5 F5 G5 F5 G5 F5 D5

an - y - more, — an - y - more, — And

Gtr. 3 (dist.)

mp

Chorus

D5 F5 D5 F5

so — you tell me I can take my

Gtr. 3 Riff A

mf

Gtrs. 1 & 2 Rhy. Fig. 3

D5 F5 G5 Bb5

chanc - es, — and I told you one too man - y times, — and you were cry - in' like a

End Riff A

End Rhy. Fig. 3

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A
Gtr. 3 tacel

2. Well, I'm

Gtrs. 1 & 2; w/ Rhy. Fig. 2 (1 1/2 times)

Gtrs. 1 & 2

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (1 1/2 times)
Gtr. 3: w/ Riff A (1 1/2 times)

bitch.

To Coda

D5 F5 G5 Bb5 A5

stand you, — and there's no de - ny - ing — you — were cry - in' like a

Gtr. 3

Gtrs. 1 & 2

Interlude

Gtr. 3 tacet
D5

N.C.

bitch. You were cry - in' like a bitch.

Gtr. 4 (dist.)

mf
*w/ amp tremolo
15

*Set for nine repeats per beat.

Gtr. 3

Gtr. 5 (dist.)
RIFT B

f P.M. P.M. P.M. P.M. — 1

Gtrs. 1 & 2

Rhy. Fig. 4

P.M. — 1

D5 N.C. Gtr. 5: w/ Riff B D5 N.C.

let ring -----

15 15 15

End Riff B

P.M. P.M. P.M. P.M. -----

5 0 0 5 3 5 3 5 0 0 0 5 3 3 3 3

P.M. ----- P.M. -----

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Gtr. 4 tacet D5 A5 Bb5 C5 Bb5 G5 A5

Bridge Gtrs. 1 & 2: w/ Rhy. Fig. 4 (2 times) D5 N.C.

Blind - ed by your sa - cred

Riff C Gtr. 6 (dist.)

mf

*w/ amp tremolo

**Harm.

2.6

Pitch: C

*Set for sixteenth-note regeneration.

**Harmonic located six-tenths the distance between the 2nd & 3rd frets. Harmonic & open string sound simultaneously.

End Rhy. Fig. 4

Gtr. 2 P.M. -----

Gtr. 1 P.M. -----

0 0 0 0 0 0 0 7 8 10 8 5 7 0 7 8 10 8 5 7

D5 N.C. D5 N.C. D5 A5 Bb5 C5 Bb5 G5 A5

fad - ed — pass - times — on - ly time is — your en - e - my. — If

End Riff C

Harm. Harm. Harm.

2.6 C 2.6 C 2.6 C

Gtr. 6: w/ Riff C

D5 N.C. D5 N.C.

grant - ed a sec - ond chance to prove that your ar - ro - gance is

D5 N.C. D5 A5 Bb5 C5 Bb5 G5 A5

strong - er than you'll ev - er be, it's strong - er than you can

Interlude

Gtrs. 1 & 2: w/ Riff B (4 times)

D5

F5

G5

be. —

Gtr. 4

w/ wah-wah & flanger

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 10
X X X X X X X X X X X X X X X
5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 8

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 12
X X X X X X X X X X X X X X X
8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 10

Bb5 A5 D5 F5

Oh, strong - er than you can be.

12 12 12 12 12 12 12 12 12 12 12 12 15
X X X X X X X X X X X X X
10 10 10 10 10 10 10 10 10 10 10 10 13

15 15 15 15 15 15 15 15 15 15 14 14 14 14
X X X X X X X X X X X X X X
13 13 13 13 13 13 13 13 13 13 13 12 12 12 12

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 10
X X X X X X X X X X X X X X X
5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 8

*w/ echo set for quarter-note regeneration w/ 6 repeats.

G5 Bb5

Ah. _____ Oh, strong - er than you can

Gtr. 4

Gtr. 6

P.S.

*w/ echo set for half-note regeneration w/ 3 repeats.

Interlude

Gtrs. 4 & 6 tacet
D5

Bb5 C5

D5

A5 Bb5 C5 Bb5 G5 A5

be.

Gtrs. 1 & 2

P.M.

P.M.

**w/ echo set for quarter-note regeneration w/ 3 repeats.

D5

Bb5 C5

F5 G5

F5 G5

F5 G5

F5 G5

D.S. al Coda
F5 D5

And

P.M.

⊕ Coda

Outro

Gtrs 1 & 2 w/ Rhy Fig 2 (1st 3 meas.)
Otr 3 tacet

G5 Bb5 D5 Bb5 C5

nv - in' you were cry - in' like a bitch. You were cry - in' like a

12 12 12 12 (12) 15 15 15 15 15 15 15 15

10 10 10 10 13 13 13 13 13 13 13 13

5 5 5 5 5 5 5 5 5 5 5 5

5 5 5 5 5 5 5 5 5 5 5 5

D5 Bb5 C5 D5 Bb5 C5

bitch. You were cry - in' like a bitch You were cry - in' like a

F5 G5 F5 G5 F5 G5 F5 G5 F5 F#L4 D5 NC

bitch Oh, _____ bitch

Gtrs. 1 & 2

PM

Saints and Sinners

Words and Music by Salvatore P. Erna, James Shannon Larkin, Tony Rombola and Rob Merrill

Drop D tuning
(low to high) D-A-D-G-B E

Intro

Moderately ♩ = 104

****D5** **F5** **D5** **E♭5** **End Riff A**

*Gtr 1 **Riff A**

mf

TAB

5 0 0 0 5 0 0 0 0 0 0 5 0 0 0 5 0 0 6 6 6 6

*Bass arr. for gtr

**Chord symbols reflect implied harmony

Gtr 1 w. Riff A (2 times)

D5 F5 D5 E♭5 D5 F5 D5 E♭5

Yeah!

Gtr 3 (dist.)

f *ma*

pp *dbk* *mp*

f *PM* *f* *PM* *f*

f *PM* *f* *PM* *f*

Vol swell

Vol swell

D5 F5 D5 Eb5

*Gtrs 2 & 3

*Composite arrangement

1 2

D5 F5 Bb5 A5 F5 D5 Eb5

Verse

D5 F5 D5 Eb5

I. Grown from a seed of hope I've nev - er known -
 pray e - ven when we know no - bod - y cares.

Rhy. Fig. 1 End Rhy. Fig. 1

Gtrs. 2 & 3: w/ Rhy. Fig. 1 (2 times)

D5 F5 D5 Eb5 D5 F5 D5 Eb5

Ah, yeah. Been raised by the sur-round - ings of a home so -
 And make ev - 'ry - thing we know turn in - to fear -

D5 F5 D5 Eb5

could and then so dis - ap - pear. If

Gtrs. 2 & 3

Bb5 A5

I on - ly knew what I know.

Chorus

2nd time, Gtr 4. w/ Fill 1

D5 F5

I'll shake my fists up to the sky,

Bb5 A5

just keep - in' my dreams a - live.

Rhy. Fig. 2

End Rhy Fig. 2

Fill 1
Gtr 4

D5 C5

I'm one part ... saint and two parts

[illegible][illegible]

sn - ner and the last part is still on the line.

End Riff B

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

Interlude
Gtr 4 (acc)
D5

Gtrs 2 & 3

12 0 0 0 0 12 0 0 0 10 10 10 0 12 0 0 0 0 12 0 0 0 8 8 8 0

D5 F5 D5 Eb5

2 We

last part is still on the line. I shake my fists up to the sky

Chorus 2 & 3 w Rhythmic

Bb5 A5

just keep - ing my dreams a live.

Chorus 2 & 3 w Rhythmic

D5 C5 Bb5 C

I'm one part saint and two parts sin - ner, and the last part is still on the line

Interlude

D5 Eb5 D5 C5 Eb5 D5 Bb5 A5 F5 Eb5 D5 Eb5 D5 C5 Eb5 D5 Bb5 A5 F5 Eb5

Yeah

Rhy. Fig. 3

End Rhy. Fig. 3

Gtrs. 2 & 3

12 0 13 0 10 13 12 0 15 14 15 13 12 0 13 0 10 13 12 0 15 14 15 13

*w/ delay set for quarter-note regeneration w/ 4 repeats

Gtrs. 2 & 3: w/ Rhy. Fig. 3

D5 Eb5 D5 C5 Eb5 D5 Bb5 A5 F5 Eb5 D5 Eb5 D5 C5 Eb5 D5 Bb5 A5 F5 Eb5

Gtr 4

7 8 8 5 7 7 8 8 6 7

Bridge

Gtr 4 tacet

D5 Eb5 D5 C5 Eb5 D5 Eb5 D5 C5 Eb5 D5 Eb5 D5 C5 Eb5 D5 Bb5 A5 F5 Eb5

Eye for an eye, they told me for some time.

Riff C

Gtrs. 2 & 3

End Riff C

12 0 13 0 10 13 12 0 13 0 10 13 12 0 13 0 10 13 12 0 13 12 15 13

Gtrs. 2 & 3: w/ Riff C

D5 Eb5 D5 C5 Eb5 D5 Eb5 D5 C5 Eb5 D5 Eb5 D5 C5 Eb5 D5 Bb5 A5 F5 Eb5

No way to hide from what's inside, what's inside of me.

Guitar Solo

Gtrs. 2 & 3: w/ Rhy. Fig. 3 (1st 3 meas.)

D5 Eb5 D5 C5 Eb5 D5 Bb5 A5 F5 Eb5 D5 Eb5 D5 C5 Eb5

13 13 13 (13) 10 12 12 10 12 10 12 10 (10) 12 10 12 10

D.S. al Coda
(take 2nd ending)

D5 Bb5 A5 F5 Eb5

Gtr 4

Staff 1: Musical notation for Guitar 4, featuring a melodic line with various ornaments and a final flourish. Fret numbers: 12, 10, (10), 12, 10, 12, 12, 12, 13, 13, (13), 10, 13, (13).

Gtrs. 2 & 3

Staff 2: Musical notation for Guitars 2 & 3, featuring a rhythmic accompaniment with chords and a final flourish. Fret numbers: 12, 0, 15, 13, 14, 12, 15, 13, 15, 13, 17.

⊕ Coda

Bb5

C

Staff 3: Musical notation for the Coda section, featuring a melodic line with a final flourish.

sin - ner, _____ and the last part _____ is still on _____ the line.

Outro

D5

F5

D5

F5

Staff 4: Musical notation for the Outro section, featuring a melodic line with a final flourish.

Gtrs. 2 & 3

Staff 5: Musical notation for Guitars 2 & 3, featuring a rhythmic accompaniment with chords and a final flourish. Fret numbers: 12, 0, 0, 0, 12, 0, 0, 10, 10, 10, 0, 12, 0, 0, 0, 12, 0, 0, 10, 10, 10, 0.

D5

F5

D5

N.C.

Staff 6: Musical notation for the Outro section, featuring a melodic line with a final flourish. Fret numbers: 12, 0, 0, 0, 12, 0, 0, 10, 10, 10, 0, 0, 0, 0, 0, 0, 0, 0.

War and Peace

Words and Music by Salvatore P. Erna, James Shannon Larkin, Tony Rombola and Rob Merrill

Drop D tuning, down 1 step
(low to high) C-G-C F-A D

Intro
Moderately ♩ = 130 (♩ = $\frac{3}{4}$)

*D5 F5 Ab5 G5 D5 F5

Gtr 1 (dist)

mf w flanger

let ring --- 4 let ring --- 4

TAB

0 5 7 7 10 10 10 10 5 5 7 7 6 6 5 5 0 7 7 7 0 8 8 10 10 10

5 5 7 7 6 6 5 5 0 7 7 7 0 8 8 10 10 10

*C chord symbols reflect implied harmony

Ab5 G5 D5 F5 D5 Ab5 G5

Gtr 1 tacet

Here we go!

Gtr 1

let ring --- 4 let ring --- 4

5 5 7 7 6 6 5 5 0 7 7 7 0 8 8 10 10 10

**Gtr 2 (dist)

Riff A

f

let ring --- 4 let ring --- 4

End Riff A

let ring --- 4 let ring --- 4

6 6 6 5 5 5 0 5 7 7 10 10 10 10 10 5 5 7 7 6 6 5 5

**Downbowed throughout

***w/echo set for quarter note regeneration w/ 1 repeat

D5 F5 D5 Ab5 G5

Gtr 2

let ring --- 4 let ring --- 4

0 5 7 7 10 10 10 10 10 0 5 7 7 6 6 5 0

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Verse

F5 D5 F5 D5 F5 D5 C5 D5 Eb5 D5

I Dance _____ with the dev - il in - side of me. I'm

Rhy. Fig. 1 End Rhy. Fig. 1

PM PM PM PM

Gtr 2 w/ Rhy. Fig. 1 (3 times)

F5 D5 F5 D5 F5 D5 C5 D5 Eb5 D5 F5 D5 F5 D5

long - ing for a sec - ond chance _____ and taste _____ what seems _____

*w/ echo as before

F5 D5 C5 D5 Eb5 D5 F5 D5 F5 D5 F5 D5 C5 D5 Eb5 D5

_____ to re - mind _____ me _____ of all my skulls and skel - e - tons, _____ ah

Pre-Chorus

D5 Ab5 D5 Ab5 D5 Ab5 G5 F5 Eb5

Live and let _____ live, _____

Rhy. Fig. 2 End Rhy. Fig. 2

Gtr 2 w/ Rhy. Fig. 2

D5 Ab5 D5 Ab5 D5 Ab5 G5 F5 Eb5

die and let _____ die _____

Chorus

Gtr 2 w/ Riff A (3 times)

D5 F5 D5 Ab5 G5 D5 F5

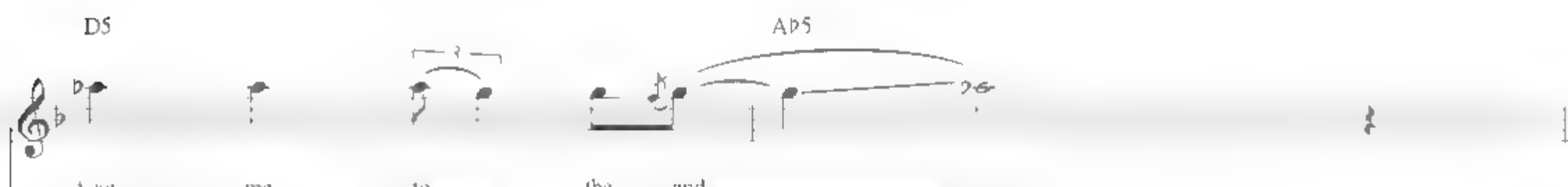
War _____ and peace in _____ my hand.

D5 A^b5 G5 D5 F5 D5 A^b5 G5



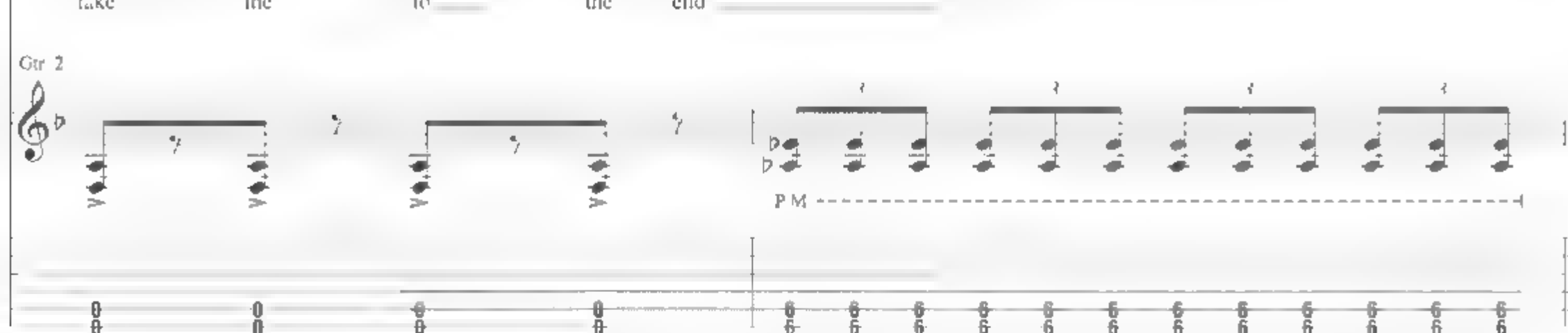
(My temp - ta - tions.) _ This war and peace _ in - side _ will

D5 A^b5



take me to _ the end _

Gtr 2

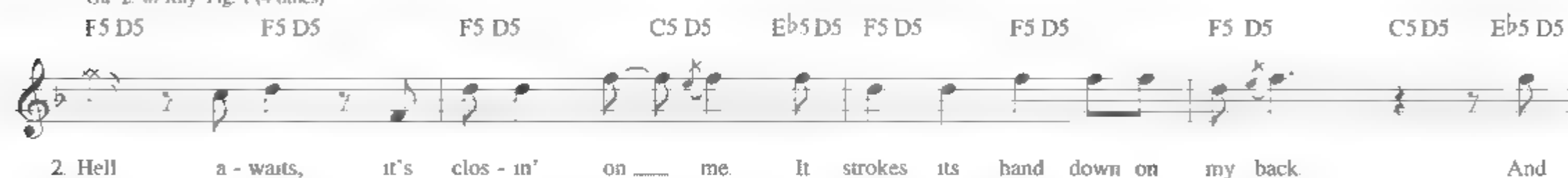


PM

Verse

Gtr 2: w/ Rhy Fig. 1 (4 times)

F5 D5 F5 D5 F5 D5 C5 D5 E^b5 D5 F5 D5 F5 D5 F5 D5 C5 D5 E^b5 D5



2. Hell a - waits, it's clos - in' on _ me. It strokes its hand down on my back. And

F5 D5 F5 D5 F5 D5 C5 D5 E^b5 D5 F5 D5 F5 D5 F5 D5 C5 D5 E^b5 D5

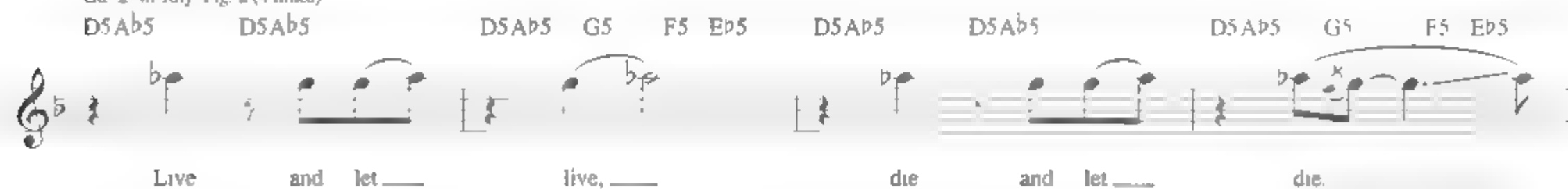


no more mis-takes, my in - ten-tions are fi - nal - ly clear from how I've al - ways been

Pre-Chorus

Gtr 2: w/ Rhy Fig. 2 (4 times)

D5 A^b5 D5 A^b5 D5 A^b5 G5 F5 E^b5 D5 A^b5 D5 A^b5 D5 A^b5 G5 F5 E^b5



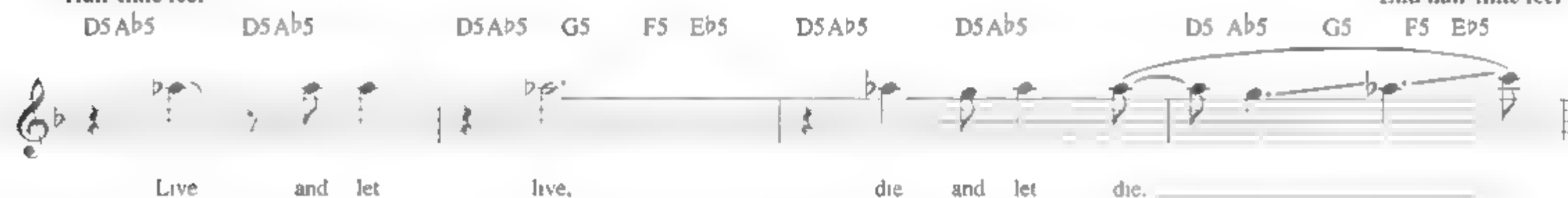
Live and let _ live, _ die and let _ die.

Half-time feel

D5 A^b5 D5 A^b5 D5 A^b5 G5 F5 E^b5 D5 A^b5 D5 A^b5

End half-time feel

D5 A^b5 G5 F5 E^b5 D5 A^b5 D5 A^b5 D5 A^b5 G5 F5 E^b5



Live and let live, die and let die. _

Chorus

Gtr 2: w/ Riff A (7 times)

2nd time Gtr 1 tacet

D5 F5 D5 A^b5 G5 D5 F5 D5 A^b5 G5



War _ and peace in _ my _ hand. _ (My temp - ta - tions.) _

Interlude

D5

F5

A♭5

G5

Gtr 1

Gtr 2

let ring ——— let ring

D.S. al Coda

D5

F5

NC

⊕ Coda

Outro

F5 D5

F5 D5

F5 D5

A♭5 G5 A♭5 G5 A♭5 G5

PM

PM

PM

F5 D5

F5 D5

NC

PM

PM

Love-Hate-Sex-Pain

Words and Music by Salvatore P. Erna, James Shannon Larkin, Tony Rombola and Rob Merrill

Drop D tuning
(low to high) D-A-D-G-B E

Intro

Moderately slow $\text{♩} = 92$

**Dm

Riff A

*Gtrs 1 & 2 (dist)

The Intro section consists of two staves. The top staff is a guitar riff in Drop D tuning, featuring a series of eighth and quarter notes with a 'PM' (pick) marking. The bottom staff is a composite arrangement of the riff, showing the fret positions (0, 7, 8, 0, 0, 7, 8, 0, 7) and the 'PM' marking.

*Composite arrangement

**Chord symbols reflect implied harmony

E7 D

The E7 D section consists of two staves. The top staff is a guitar riff in Drop D tuning, featuring a series of eighth and quarter notes with a 'PM' (pick) marking. The bottom staff is a composite arrangement of the riff, showing the fret positions (0, 6, 7, 0, 0, 5, 7, 0, 5, 7, 7) and the 'PM' marking.

End Riff A

Verse

Dm

E

The Verse section consists of two staves. The top staff is a guitar riff in Drop D tuning, featuring a series of eighth and quarter notes with a 'PM' (pick) marking. The bottom staff is a composite arrangement of the riff, showing the fret positions (0, 6, 7, 0, 0, 5, 7, 0, 5, 7, 7) and the 'PM' marking.

1 In this life, I'm me, just sit - ting here a lone.
2 And I won - der as I tear a way my skin.

Rhy. Fig. 1

The Rhy. Fig. 1 section consists of two staves. The top staff is a guitar riff in Drop D tuning, featuring a series of eighth and quarter notes with a 'PM' (pick) marking. The bottom staff is a composite arrangement of the riff, showing the fret positions (0, 6, 7, 0, 0, 5, 7, 0, 5, 7, 7) and the 'PM' marking.

F5

G5

Dm

The F5, G5, and Dm sections consist of two staves. The top staff is a guitar riff in Drop D tuning, featuring a series of eighth and quarter notes with a 'PM' (pick) marking. The bottom staff is a composite arrangement of the riff, showing the fret positions (0, 6, 7, 0, 0, 5, 7, 0, 5, 7, 7) and the 'PM' marking.

And by the way I
It's tak - en me so

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E E7 Bb5 A5

tried long to say I'd be there for you, and
 long to stitch these wounds from where I've been And,

let ring

End Rhy. Fig. 1

Dr. & 2 x Rhy Fig

Dm E F5 G5

walk the si - lent emp - ti - ness that leads me by my hand, and
 Moth-er, please don't bur-y me, I'm beg - ging for my life It's

Dm E E7 Bb5 A5

throw a - way what I don't un - der - stand as a man
 hard to say that I would be com - plete be - fore I die

Chorus

Gtrs. 1 & 2: w/ Riff A (2 times)

Dm E7 D

Love, hate, sex, pain, it's com - pli - cat - ing me some - times. This

To Coda

Dm E7 D

love, hate, sex, pain, it's un - der - es - ti - mat - ing lies, oh

Bridge

Bb5 A5 Bb5

Don't you wor - ry please, And don't you

Gtrs. 1 & 2

A5 D5 F5

leave me be-cause I'd sure - ly slip

Rhy. Fig. 2

Bb5 A5

a - way through love, hate, sex and pain.

End Rhy. Fig. 2

Gtrs. 1 & 2: w/ Rhy. Fig. 2

D5 F5 Bb5 A5

I'll fall a - way in - to love, hate, sex and pain.

Guitar Solo

Dm E7 E7/D

Gtrs. & 2

w/ wah-wah P.M. -1 P.M. -1 let ring let ring

Gtr 2 tacet

Dm E7 E7/D

P.M. -1

D.S. al Coda (no repeat)

Coda

Gtrs. 1 & 2: w/ Riff A
Dm

E7/D

Love, hate, sex, pain, _ It's com-pli - cat - ing me some - times. Ah.

Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (till fade)
Dm

E F5 G5 Dm E E7 Bb5 A5

Ah

Dm

F

F5 G5

Ah

Riff B **End Riff B**

mp
let ring throughout

Ah

*Piano arr for gtr

****Begin fade**

Gtr 3: w/ Riff B (3 times)
Dm

E E7 Bb5 A5 Dm

Ah

**Applies to entire band except Gtr 3

E F5 G5 Dm E E7 Bb5 A5

Ah

***Fade out

Bb5 A5

***As before

Begin fade

Gtr 3 D5 F5

Ah

D5 E5

Ah

Fade out

What If?

Words and Music by Salvatore P. Erna, James Shannon Larkin, Tony Rombola and Rob Merrill

Drop D tuning
(low to high) D-A-D-G-B-E

Intro

Moderately ♩ = 134

*Dm

Ctr 1 (slight dist.)

Kyhds. 7 sec

Bass

4

*Chord symbol implied by bass

**Delay set for half note regeneration w/ 3 repeats

***Delay set for whole-note regeneration w/ 1 repeat

D5

An

Hum 4

5 5
F# G# D A

*Cir 2 (GIM)

†Doubled throughout

Musical score system 1. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with a long slur over the first two measures, followed by eighth-note patterns. The bottom staff is in bass clef and contains a series of chords, some with fingerings (e.g., 2, 12, 2, 12, 2, 12) and a final measure with a *mp* dynamic marking.

Musical score system 2. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with a long slur over the first two measures, followed by eighth-note patterns. The bottom staff is in bass clef and contains a series of chords, some with fingerings (e.g., 2, 12, 2, 12, 2, 12) and a final measure with a *mp* dynamic marking.

Gtr

**Eb5 D5 F5 D5 A5 D5 Eb5 D5 F5 D5 A5 D5 Eb5 D5 F5 D5 A5 D5

p

14 12 14 0 14 12 14 0 14 12 14 0 14 12 14 0 14 12 14 0 14 12 14 0 14 12 14 0

Gtr 1st

p

P.M.

13 12 0 15 0 0 7 0 13 12 0 15 0 0 7 0 13 12 0 15 0 0 7 0

*Duchied throughout

Gtr 2

2 0 0 0

**Chord symbols reflect implied harmony

Gtr 2 tacet

Eb5 D5 F5 D5 A5 D5 Eb5 D5 F5 D5 A5 D5 Eb5 D5 F5 D5 A5 D5

Gtr 1

14 12 14 0 14 12 14 0 14 12 14 0 14 12 14 0 14 12 14 0 14 12 14 0 14 12 14 0

Gtr 3

***P.M.

13 12 0 15 0 0 7 0 13 12 0 15 0 0 7 0 13 12 0 15 0 0 7 0

***Gradually lift P.M.

E \flat 5 D5 F5 D5 A5 D5 E \flat 5 D5 F5 D5 A5 D5

Riff A **End Riff A**

14 14 14 14 14 14 14 14 14 14 14 14 14 14

Riff A1 **End Riff A1**

13 12 0 15 0 0 7 0 13 12 0 15 0 0 7 0

Gtr 1 tacet

B \flat 5 A5

Rhy. Fig. 2

Gtr 3

let ring

10 8 9 7 7 7 7 7 7 7 7 7 7 7

D5

(Ah)

*Gtr 4 (slight dist.)

Fill 1 **End Fill 1**

mf
let ring throughout

5 3 5 5 3 5

*Doubled throughout

Gtr 3

End Rhy. Fig. 2

2 0 0 0 0 0 0 0 0 0 0 0 0 0

Verse

Gtr 3 acet

Dm7

1 Been dis - con - nect - ed for ___ so long, ___

Riff B

Rhy. Fill 1

End Rhy. Fill 1

pp

and left - my mark ___ here ___ a - long ___ the way. ___

Gtr 4

So man y years have come and gone. ___

End Riff B

So man - y fears _ have ____ re - mained ____ the same ____

Interlude

Gtrs 1 & 3. w/ R (fs A & A1 (2 times))

Gtr 4 tacet

E♭5 D5 F5 D5 A5 D5 E♭5 D5 F5 D5 A5 D5 E♭5 D5 F5 D5 A5 D5 E♭5 D5 F5 D5 A5 D5

(Ah, ha, ____ ha, ____ ah, ____ ha, ____ ha, ____ ha, ____ ha ha

Gtr 3 w/ Rhy Fig. 2

B♭5

A5

D5

Gtr 4 w/ Fill 1

Verse

Gtr 3 w/ Rhy Fill 1

Gtr 4 w R ff B

Dm7

2 1 see a faith, ____ I swim and play ____

yet drown - ing all ____ pos - si - bil - i - ties. ____

Be - yond ____ what I ____ be - lieve and know, ____

I cut ____ the cord ____ free ____ of home ____ a - gain. ____

Gtr 4

Pre-Chorus

Gtr 4 tacet

G5

D5 G5

D5

It turns to si - lence a si - lence some - times I can hear

Rhy Fig. 3

End Rhy. Fig. 3

Gtr 3 w/ Riff A1

Eb5 D5 F5 D5 A5 D5 Eb5 D5 F5 D5 A5 D5

G5

Bb5

C5

D5

In ter - nal vi - lence a strug - gle deep with in what

Rhy Fig. 4

End Rhy. Fig. 4

Gtr 3 w/ Riff A1

Eb5 D5 F5 D5 A5 D5 Eb5 D5 F5 D5 A5 D5

Chorus

Gtr 3 w Rhy Fig 1

3rd time, Gtr 5 tacet

Gtr 3 w Riff A1

Eb5 D5

F5 D5

A5 D5

Eb5 D5

F5 D5

A5 D5

Bb5

C5

if What if I leave? Could I still breathe?

Gtr 3 w Riff A1

Eb5 D5

F5 D5

A5 D5

Eb5 D5

F5 D5

A5 D5

Bb5

C5

What if I breathe? Could I still be?

To Coda 1

To Coda 2

Gtr 3 w Riff A1

Eb5 D5

F5 D5

A5 D5

Eb5 D5

F5 D5

A5 D5

Bb5

A5

And if I leave, would I be

D5

me

Bridge

Gtr 3 w/ Rhy Fill 1

Gr 4. w. R ff B (1st 4 meas.)

Dm7

I lost my hope a - long the way

D.S. al Coda I

I lost my hope a long the way

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The melody consists of several measures, including a triplet of eighth notes (D4, E4, F#4) and a final measure with a double bar line. Below the staff, there are two rows of fret numbers for guitar: 0 5 7 5 | 6 7 6 5 | and 5 5 7 5 | 5 7 5 7 5 7.

Gr 3

mf
P M

f
P M

*Gradually lift P M

*Gradually lift P M

⊕ Coda 1

Gtr 3. w/ Rhy Fig. 1

Bb5

B♭5

C5

And if _____ I leave, _____ would I _____ be me? _____

Eb5 D5 F5 D5 A5 D5 Eb5 D5 F5 D5 A5 D5 Eb5 D5 F5 D5 A5 D5 Eb5 D5 F5 D5 A5 D5
 What if? What if? What if?

What

if?

What

if?

What

if?

End Rhy Fig. 5

Our 3 Rhy. Fig. 5 End Rhy Fig. 5

Interlude

Gtr 3 tacet

D5

Guitar Solo

D5

(Ah.)

Gtr 5 (dist.)

mf

*w/ delay

1 4 4

10 12

12 10

12

+12

*Set for whole note regeneration w/ 1 repeat.

ah.

**w/ delay ---

1 4 4

10 12

12 10

12

+12

+12

**As before

ah

let ring

let ring

1 4 4

10 12

12 10

12

+12

+12

+12

Pre-Chorus

Gtr 3: w/ Rhy Fig 3

G5

D5

G5

It turns to si- lence, a si- lence some-

Gtr 5

12

12 10 (10) (10)

12

Gtr 3: w/ Riff A1

D5

E♭5 D5

F5

D5

A5

D5

E♭5 D5

F5

D5

A5

D5

Gtr 3: w/ Rhy Fig 4

G5

- times I can hear In- ter- nal v-

1 2

(12) (12) 10 13

(13)

13

13 13

13

15

(15) 13

* 3rd string caught under bend finger

B♭5

C5

D5

- lence, a de- mon deep with in what

15

(15)

12 (12) (12) (12) 15 13 15 13 15

D.S.S. al Coda 2

Gtr 3: w/ Riff A1

E♭5

D5

F5

D5

A5

D5

E♭5

D5

F5

D5

A5

D5

if

15

15

(15) 13 15 15 15 15

(15) 13

15 13 15 16 15 13 15 13 15 16 16 15 13 13 15 16 15 13 13 15 16 15 13 15

(15)

♩ Coda 2

Gtr 3 w/ Rhy Fig 1

Bb5

Gtr 3 w/ Rhy Fig 5

Eb5 D5

F5 D5

A5 D5

And if I leave would I be me? What

if? What if? What if?

Outro

Eb5 D5 F5 D5 A5 D5 Eb5 D5 F5 D5 A5 D5

Gtr

Gtr 2

Eb5 D5 F5 D5 A5 D5 Eb5 D5 F5 D5 A5 D5

Devil's Swing

Words and Music by Salvatore P. Erna, James Shannon Larkin, Tony Rombola and Rob Merrill

Gtrs. 1, 2 & 4 Drop D tuning
(low to high) D-A-D-G-B-E

Gtr 3: Tune down 1 step
(low to high) D-G-C-F-A-D

Intro

Moderately fast ♩ = 161 (♩ = ♩ ♩)

Half-time feel

N.C. D(b5) N.C. D(b5) N.C.

*Gtr 1 (dist.) (Drums.)

Rhy. Fig. 1

f

TAB

*Doubled throughout

D(b5) N.C. D(b5) A5 C5 D(b5) N.C. D(b5)

N.C. G5 Bb5 End Rhy. Fig. 1

Verse

Gtr 1 w/ Rhy. Fig. 1 (2 times)
2nd time Gtr 2 w/ Fill 1

D(b5) N.C. D(b5) N.C. D(b5) N.C. D(b5) A5 C5

1. One step back from a beat down ma-ni-ac, I'm tired of tak-ing a back seat from all the oth-er de-mons that are
2 Slip down in-side, beg - gin' for an-oth-er ride. I'm try'n' to find a way to keep it all and sat - is - fy the

Fill 1

Gtr 2

(13)

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B5

C5

Bbs

*F5 D5

E5

End Rhy. Fig. 2

ES

To Coda ⊕

E5

2

Gtr 1 w Rhy Fig 2 (1st 2 meas.)

F5 D5 Eb5 D5 F5 D5

damn thing un til you're

F5 G5 Ab5 A5 Ab5

deep in side dance - ing to the dev - il's swing

Gtr 1

10 10 10 10 10 10 10 10 10 10 10 10 | 12 12 12 12 12 12 12 12 12 12 12 12 | 14 14 14 14 14 14 14 14 14 14 14 14

8 8 8 8 8 8 8 8 8 8 8 8 | 10 10 10 10 10 10 10 10 10 10 10 10 | 12 12 12 12 12 12 12 12 12 12 12 12

A5 Ab5 A5 Ab5 A5 G5

Oh, dance ing dance to the dev - il's swing

let ring ---

14 14 14 14 14 14 14 14 14 14 14 14

13 13 13 13 13 13 13 13 13 13 13 13

12 12 12 12 12 12 12 12 12 12 12 12

Guitar Solo

D(b5) N.C. D(b5) N.C. D(b5) N.C. D(b5)

(E(b5)) (E(b5)) (E(b5)) (E(b5))

Gtr 3 (dist)

f

wah wah

17 (17) 15 15 12 15 12 15 12 15 15 15 12 15 12 15 14

Rhy Fig 3

7 7 7 7 7 7 7 7 7 7 7 7

5 5 5 5 5 5 5 5 5 5 5 5

*Symbols in parentheses represent chord names respective to de-tuned guitar
Symbols above reflect actual sounding chords.

NC Gtr 3 tacet D(b5) NC D(b5) NC G5

*Gtr 4

f

16 16 16 15 13

*Harmonica art for gtr

15 14 12 14 12 14 14 12

Gtr 1

End Rhy. Fig. 3

B(b5)

Gtr 4 *taco*

15 15 15 13 13 15 15 13 15 13

End Rhy. Fig. 1

Gtr 1

Gtr 1 w/ Rhy. Fig. 3
Gtr 4 tacet

D(b5) NC D(b5) NC D(b5) NC D(b5)
(E(b5)) (E(b5)) (E(b5)) F(b5)

Gtr 3

17 13 12 12 14 12 14 14 12 14 2 4 0 0 2 0 5 0 7 0 8 0

N.C.

D(b5)
(E(b5))

N.C.

D(b5)
(E(b5))

N.C.

G5
(A5)

Ctrl 4

Ctrl 3

Bb5
(C5)

Ctrl 4

Ctrl 3

Ctrl 1

Bridge

Gtr 4 tacet

F5 D5
(G5) (E5)

G5 D5
(A5) (E5)

A♭5 D5
(B♭5) (E5)

G5 D5
(A5) (E5)

Gtr 3 tacet

F5 D5

G5 D5

A♭5 D5

G5 D5

Play with my

(15)

Riff A

PM

F5 D5

G5 D5

A♭5 D5

G5 D5

E♭5 D5

E♭5 D5

in san ty

End Riff A

Gtr 1 w/ Riff A

F5 D5 G5 D5 A♭5 D5 G5 D5

F5 D5 G5 D5 A♭5 D5 G5 D5

F5 D5 G5 D5 A♭5 D5 G5 D5

E♭5 D5

E♭5 D5

live in side my dark - ened, my dark - ened

D.S. al Coda

A5

G5

F5

E5

dreams, dark - ened dreams, Hail to the dev - il's swing

Gtr

⊕ Coda

Gtr 1 w/ Rhy Fig. 2 (2 times)

— damn thing . un - ti, you're deep in - side, danc - ing to the dev - il's swing .

F5 D5 Eb5 D5 F5 D5 F5 E5

F5 D5 Eb5 D5 F5 D5 F5 E5

Whoa, _____ it does - n't mean a God .

65

— damn thing. — oh, a God damn thing. Dance —

[illegible]

to the de-vil's swing

Good Day to Die

Words and Music by Salvatore P. Erna, James Shannon Larkin, Tony Rombola and Rob Merrill

Drop D tuning.
(low to high) D-A-D-G-B-E

Intro
Moderately fast ♩ = 187

*D5 A5 D5 Bb5 D5 C5 D5 Bb5 D5 A5 D5 A5 D5 Bb5 D5 C5 D5 Bb5 D5 A5

Riff A
Gtr. 1 (dist.)

mf

*Chord symbols reflect implied harmony

D5 A5 D5 Bb5 D5 C5 D5 Bb5 D5 A5 D5 G5 D5 G5 D5 Bb5 D5 Bb5 D5 Bb5

End Riff A

Gtr 1 w/ Riff A (1 1/2 times)

D5 A5 D5 Bb5 D5 C5 D5 Bb5 D5 A5 D5 A5 D5 Bb5 D5 C5 D5 Bb5 D5 A5

**Gtr 2 (dist.)

PM ---

**Doubled throughout

D5 A5 D5 Bb5 D5 C5 D5 Bb5 D5 A5 D5 G5 D5 G5 D5 Bb5 D5 Bb5 D5 Bb5

PM ---

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D5 A5 D5 B♭5 D5 C5 D5 B♭5 D5 A5 D5 A5 D5 B♭5 D5 C5 D5 B♭5 D5 A5

PM -1

D5 A5 D5 B♭5 D5 C5 D5 B♭5 D5 A5 D5 G5

Gtr 1 tacet N.C.

Ctr

Gtr 2

Half-time feel

D5 A5 D5 B♭5 D5 C5 D5 B♭5 D5 A5 D5 A5 D5 B♭5 D5

Riff B

Ctr 2

C5 D5 B♭5 D5 A5 D5 A5 D5 B♭5 D5 C5 D5 B♭5 D5 A5

1 | 2

D5 G5 D5 G5 D5 Bb5 D5 Bb5 D5 Bb5 D5 Bb5

End half-time feel

1 Who _

End Riff B

PM PM PM PM PM PM PM

Verse

D5 NC D5 NC D5 NC D5 NC

real-ly knows what rights all the wrongs, an - y - way? Who
by the rules that you gave me _ and fell _ a - part. Al _

Rhy. Fig. 1

PM PM PM PM

*w. echo se for where note regeneration w. I repeat

D5 NC D5 NC D5 NC D5 NC

real - ly cares what peo ple do _ or say? _ And no mat -
the wrong turns down a dead end street _ so far. _ I stretch _

End Rhy. Fig. 1

PM PM PM PM

Gtr 2 w/ Rhy. Fig. 1 (1st 4 meas.)

D5 NC D5 NC D5 NC D5 NC

ter where this life takes me, I'll nev - er let it com - pro-mise. Too _
my wings _ and breathe _ in a dif - f'rent day. _ A - lone _

Gtr 3 (dist)

mf w/ flanger

7 0 5 0 0 0

**w. echo as before

Gtr 3 tacet
2nd time: Gtr 2 w. Rhy. Fill 1

D5 NC. D5 NC. G5 F5 NC.

— much luck, don't bet it on do or die, — 'Cause I've seen
— and broke is the price I'll pay, — but that's o - kay — I've seen

7 0 2 0

Gtr 2

F M P M P M P M

Chorus

Half-time feel

Gtr 2 w. Riff B (2 times)

D5 A5 D5 Bb5 D5 C5 D5 Bb5 D5 A5 D5 A5 D5 Bb5 D5 C5 D5 Bb5 D5 A5

ev - 'ry - thing — that I could — see and now — I — can

D5 A5 D5 Bb5 D5 C5 D5 Bb5 D5 A5 D5 G5 D5 G5 D5 Bb5 D5 Bb5 D5 Bb5

say good - bye to - day. — With all I know, —

D5 A5 D5 Bb5 D5 C5 D5 Bb5 D5 A5 D5 A5 D5 Bb5 D5 C5 D5 Bb5 D5 A5 D5 A5 D5 Bb5 D5

— it's time I — said good - bye. To - day is a

1. 2.

To Coda End half-time feel

C5 D5 Bb5 D5 A5 D5 G5 D5 G5 D5 Bb5 D5 Bb5 D5 Bb5 D5 G5 D5 G5 D5 Bb5 D5 Bb5 D5 Bb5

god day to die 2 Lived —

Rhy. Fill 1
Gtr 2

Bridge

G5 A5

G5 A5

G5 A5

D5

F5 G5

F5 G5

F5 G5

Nev - er thought out a life, —

Voc. Fig. 1

End Voc. Fig. 1

(Ah)

Gtr 2

Rhy. Fig. 2

End Rhy. Fig. 2

Bkg. Voc. w Voc. Fig.

G5 A5

G5 A5

G5 A5

C5

C5

and tak en all I can take. —

Gtr 2 w Rhy. Fig. 2

G5 A5

G5 A5

G5 A5

D5

F5 G5

F5 G5

F5 G5

It's time to say good - bye. —

(Ah)

End half-time feel

E5 F5

E5

It's a good day to die

oh)

Gtr 2

*P.M.

*Gradually lift P.M.

Ctrl 2: w/ Rhy Fig. 1 (1 3/4 times)

D5

D5

N.C.

D5

N.C.

Gtr 4 (dist)

take 4

* Played behind the heart

135 NC

D5

NC

D5 NC

D5

NC

[illegible]

D5 N.C.

D5

NC

D5 N.C.

DS

✓✓

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the melody in treble clef and the bass line in bass clef. The melody is written in a key with one flat (B-flat) and a 3/4 time signature. It features a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The bass line consists of a simple harmonic accompaniment with notes like 5, (5), 7, 7, 0, 7, 7, 5, 7, (7), 5, 7, and (7). The second system continues the melody and bass line, with the melody ending on a whole note and the bass line ending on a whole note. The score is marked with a '12' and a '4' above the bass line, indicating fingerings or positions. The title 'The Rose Tree' is written in a decorative font at the top right of the page.

D5 N.C.

D5

N.C.

Gtr 2 w Rhy Fill 1

G5

F5

5 5 5 5/7 7 7 7 7/10 10 10 | 10 10/12 12 12 12 | 10 10 13 10 | 13 12 10 13 10 | 12 12 10 12 12 12

(C) R W R F L A S T H M E D I N

$$\langle \mathbf{r} | \mathbf{r}' \rangle = \delta(\mathbf{r} - \mathbf{r}')$$

DS

D5

Bb5 D5

C5 D5

BDS DS

A.5

D5

A5 D5

B5 D5

C⁹ D⁵

B 76 136

45

Car 2

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, starting with a quarter note G4, followed by a half note A4, and then a quarter note G4. The lyrics 'The Rose Tree' are written below the first staff. The second system continues the melody with a quarter note F4, followed by a half note E4, and then a quarter note D4. The lyrics 'The Rose Tree' are repeated below the second staff. The score is set against a background of a light blue sky with white clouds.

D5 A5 D5 Bb5 D5 C5 D5 Bb5 D5 A5 D5 G5 D5 G5 D5 Bb5 D5 Bb5 D5 Bb5

Cause I've seen

Coda

D5 G5 D5 G5 D5 Bb5 D5 Bb5 D5 Bb5

Cause I've seen

Chorus

Gtr 2 w/ Riff B (1 1/2 times)

D5 A5 D5 Bb5 D5 C5 D5 Bb5 D5 A5 D5 A5 D5 Bb5 D5 C5 D5 Bb5 D5 A5

ev - ry - thing and I know all I know - It's time I

D5 A5 D5 Bb5 D5 C5 D5 Bb5 D5 A5 D5 G5 D5 G5 D5 Bb5 D5 Bb5 D5 Bb5

say good bye to Jay With all I know

D5 A5 B5 Bb5 D5 C5 D5 Bb5 D5 A5 D5 A5 D5 Bb5 D5 C5 D5 Bb5 D5 A5

it's time I said good - bye. To -

D5 A5 D5 Bb5 D5 C5 D5 Bb5 D5 A5 D5 G5

End half-time feel

Gtr 3 tacet F5

day is a good day to die

Gtr 2

PM - 4

1. 2.

Outro

D5 N.C. D5 N.C. D5 N.C. D5 N.C. N.C.

Gtr 2

PM - 4 PM - 4 PM - 4 PM - 4 PM - 4

Forever Shamed

Words and Music by Salvatore P. Erna, James Shannon Larkin, Tony Rombola and Rob Merrill

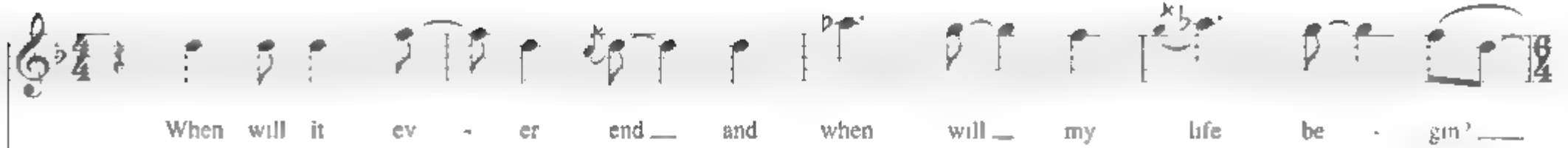
Drop D tuning
(low to high) D-A-D-G-B-E

Intro

Fast Rock ♩ = 218

D5 N.C.

Ab5 N.C.



*Gtr 1 (dist.)

Two guitars art for one

D5

F5 G5 D5

C5 G5 D5

F5 G5 D5

Ab5

Rhy. Fig. 1

End Rhy. Fig. 1

PM

Gtr 1 w Rhy. Fig. 1

D5

F5 G5 D5

C5 G5 D5

F5 G5 D5

Ab5

D5 F(b5) D5

Rhy. Fig. 2

End Rhy Fig. 2

Gtr 2 (d.s.t.)

mf

P.M.

1

P.M.

1

Gtr 1

Gtr 2 w Rhy Fig. 2

D5 F(b5) D5

Gtr 1

p

Verse

Half-time feel

D5 F(b5) D5 N.C. Bb5

No sweat, no — re — grets run down my back. A

Rhy Fig. 3

P.M.

P.M.

D5 F(b5) D5 Ab5 G5 F5

fine line — just right be — fore I crack. Oh, — man, — to

End Rhy Fig. 3

P.M.

P.M.

D5

End half-time feel

Chorus

Rh₂, Fig. 4

G5

End Rhs Fig 4

Qtr 1 w/ Rhy Fig 4 (1st 4 meas)

D5

F#5

It's the last time, it's my life - line

€ 1

Half-time feel

D5

612

is well with

*Using a guitar with Les Paul style electronics, set lead volume to 0 and rhythm volume to 10. Strike the strings while the pickup selector switch is in the lead position, then flip the switch in the rhythm indicated to simulate the re-attack.

h_c h_cn_u

Cr. w. Rhy. Fig. 3 (1st 4 meas.)

Crucially, the

D5

Car 1

Gtr 1 w/ Rhy Fig. 3 (1st 4 meas.)

D5

F(b5)

D5

N.C.

Bb5

rea - son, oh, ev - 'ry - bod - y needs to feel your pain So

D.S. al Coda 1
End half-time feel

D5

F(b5)

D5

Bb5

G5

F5

draw the line back to me and save me from in - san - ty

Gtr

10

⊕ Coda 1

Gtr 1 w/ Rhy Fig. 4 (last 2 meas.)

Bb5

A5

I'll be for - ev - er shamed When will it ev - er end? _

♩ Chorus

Gtrs. 1 & 2 w/ Rhy Fig. 4 (1 3/4 times)

D5

F5

G5

Bb5

When will my life be - gin? All this built - up pain for - ev - er plagu -

A5

D5

F5

- ing me. It's the last time, it's my

To Coda 2 ⊕

Gtrs. 1 & 2 w/ Rhy Fig. 5

G5

Ab5

G5

F5

Ab5

G5

F5

I te line It's the last time that I'll be for ev - er shamed _

Interlude

*Gtr 2: w/ Rhy Fig. 2

D5

F(b5)

D5

Ha ha'

Gtr 1

12

Guitar Solo
Half-time feel

Gtr 1 w/ Rhy Fig. 3 (1st 4 meas.)

Gtr 2

D5 F(b5) D5 NC Bb5

Gtr 2

D5 F(b5) D5 Ab5 G5 D5

Gtr

P M P M

F5 G5

D⁵ I (25) D⁵ Bb⁵

grad bend

D⁵ F(b5) D⁵ Ab⁵ G⁵ D⁵ F⁵

C⁵ End half-time feet F⁵

Chorus

Gtr 1 w/ Rhy Fig 4 (2 times)

D5

Gtr 2 tacet

F5

Will it ever end? When will my life begin?

15

All this built up pain, for ever plaguing me

It's the last time it's my life line

It's the last time that I'll be for ever shamed

D.S.S. al Coda 2

Coda 2

Outro

Gtr 1 w/ Rhy Fig 1 (2 times)

D5

F5

G5

D5

C5

G5

D5

F5

G5

D5

Ab5

For - ev - er

For ev - er

Shadow of a Soul

Words and Music by Salvatore P. Erna, James Shannon Larkin, Tony Rombola and Rob Merrill

Drop D tuning
(low to high) D-A-D-G-B-E

Intro

Moderately ♩ = 110

***Gtr. 1 (dist.)**

D5 D5 F(b5) D5

****fade in**
P.M.

Tab

***Two gtrs. arr. for one**
****Fade in gradually over next 16 meas**

Play 6 times

P.M.

Rhy. Fig. 1

F(b5) D5

P.M.

End Rhy. Fig. 1

P.M.

F(b5) D5 N.C. D5

P.M.

P.M.

Rhy. Fig. 2

D5 A5 Bb5 C5 D5 A5 Bb5 C5 D5

f

P.M.

P.M.

A5 Bb5 C5 D5 G5 F5 D5

End Rhy. Fig. 2

Verse

Gtr 1 w/ Rhy Fig. 1 (4 times)

D5 F(b5) D5 F(b5) D5

1. An - y - where I go, an - y - thing I try, an - y - one I love is com-pro - mised.
 2. I don't know how to run, I don't know where to hide. The old me is dead and gone in - side

F(b5) D5 F(b5) D5 N.C. D5

Ev - 'ry - one I see, star-ing all back at me. Why can't you let me be?
 What will you think of me when all that you'll ev - er see is on - ly a part of the oth - er me?

Chorus

1st time, Gtr 1 w/ Rhy Fig. 2 (2 times)
 2nd & 3rd times, Gtr 1 w/ Rhy Fig. 2 (4 times)
 3rd time, Gtr 3 tacet

D5 A5 Bb5 C5 D5 A5 Bb5 C5 D5 A5 Bb5 C5 D5 G5 F5 D5

Oh, ho, I'm so far from home, be-ing shal-low and a - lone. And

A5 Bb5 C5 D5 A5 Bb5 C5 D5 A5 Bb5 C5 D5 G5 F5 D5

why can't you see? It's tear-ing a - way, what I used to be. I'm a shad-ow of a soul

Interlude

Gtr 1 w/ Rhy Fig. 1

D5 F(b5) D5 G5 F5 D5 A5 Bb5 C5 D5

shad ow of a soul Oh

A5 Bb5 C5 D5 A5 Bb5 C5 D5 G5 F5 D5 A5 Bb5 C5 D5

I'm so far from home, be-ing shal-low and a - lone. And why can't you see? It's

To Coda

A5 Bb5 C5 D5 A5 Bb5 C5 D5 G5 F5 D5

tear - ing a - way what I used to be, I'm a shad - ow of a soul

Interlude

D5 E5 D5 E5

You can

Rhy. Fig. 3

End Rhy. Fig. 3

Bridge

Gtr 1 w/ Rhy. Fig. 3 (2 times)

D5 E5

tear a - way the lay - ers on the out - side but what lies

Riff A

End Riff A

Gtr 2 (dist.)

mf
w/ wah-wah

Gtr 2 w/ Riff A (3 times)

D5 E5 D5

un - der - neath, you'll nev - er find Too man - y peo - ple tak - ing up al - my

E5 D5 E5

space Too man y fac - es press - ing up a - gainst my face

G5

B5

F5

Abs

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for voice and piano. The piano part features a complex, arpeggiated figure in the right hand and a steady bass line in the left hand. The vocal part consists of a single line of lyrics with corresponding notes. The score is divided into two systems, each with a key signature change from C major to D major.

End Rhy Fig. 4

IM

G5

Bb5

G5

F5

Abs

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of the melody in treble clef, featuring a key signature of one flat and a 2/4 time signature. The second system contains the second line of the melody, also in treble clef, continuing the melodic line. Below the melody, there are two systems of guitar tablature. The first system of tablature corresponds to the first line of the melody and includes a triplet of eighth notes (3) and a triplet of eighth notes (3) with an upward arrow. The second system of tablature corresponds to the second line of the melody and includes a triplet of eighth notes (3) and a triplet of eighth notes (3) with an upward arrow. The tablature is written on a six-line staff and includes various fret numbers and rhythmic markings.

GS

B75

G5

15

Ad5

65

Bp5

65

15

Abs

648

PM

P M

The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree

D5 F5 D5 C5 Eb5

15 15-15 (15) 15 (15) 13 15 15 10 15 15 (15) 13 15 13 15

*Played behind the beat

Rhy Fig. 5 End Rhy Fig. 5

let ring 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Gtr 1 w/ Rhy Fig. 5 (2 times) D5 F5 D5 C5 Eb5

8va 1 loco 15 13 13 10 13 10 13 10 13 10 0 13 12 13 12 10 12 12 10 12 10

D5 F5 D5 C5 Eb5

10 13 10 13 10 13 10 13 10 13 13 (13) 10 13 10 13 (13) 10

D5 F5 Ab5

13 10 12 10 12 10 13 10 12 10 12 10 13 10 12 10 12 12

Gtr 1 let ring

let ring 2 3 4 5 6 7 8 9 10 11 12 13 14 15

A5 Bb5 C5 D5 G5 F5 D5

Outro

Gtr 1 w/ Rhy Fig. 2 (ull fade)

A5 Bb5 C5 D5 A5 Bb5 C5 D5 A5 Bb5 C5 D5 G5 F5 D5

2nd time, fade out

A5 Bb5 C5 D5 A5 Bb5 C5 D5 A5 Bb5 C5 D5 G5 F5 D5

Oh soul I'm so far from home.

I'm a shadow of a soul.
(I'm a shadow of a

The Oracle

Words and Music by Salvatore P. Erna, James Shannon Larkin, Tony Rombola and Rob Merrill

Drop D tuning
(low to high) D-A D-G-B-E

A

Moderately ♩ = 112

Riff A

Gtr 1 (dist.)

D5 **D(#4)** **D5** **D(#4)**

mf
w/ chorus
let ring throughout

TAB

0 12 0 14 | 0 11 0 13 | 0 12 0 14 | 0 11 0 13 |

*Chord symbols reflect implied harmony

D5 **D(#4)** **D5** **D(#4)** **End Riff A**

TAB

0 12 0 14 | 0 11 0 13 | 0 12 0 14 | 0 11 0 13 |

Gtr 1 w/ Riff A (4 times)

D5 **D(#4)** **D5** **D(#4)**

Gtr 2 (dist.)

pp **mf**
***w/ heavy reverb & delay

13 | (13) 10 |

TAB

13 | (13) 10 |

**Vol. swells
***Delay set for quarter-note regeneration w/ 1 repeat

†Microphonic fdbk, not caused by string vibration

Gtr 2 **D5** **D(#4)** **D5** **D(#4)**

Gtr 3 (dist.)

mf
w/ wah-wah and heavy reverb

5 | (5) | 3 5 |

TAB

5 | (5) | 3 5 |

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Gtr 3 accf
D5 D(#4) D5 D(#4)

Gtr 2

mp

$\frac{1}{2}$ $\frac{3}{4}$ $\frac{1}{2}$ $\frac{1}{2}$

+13+ +13+ +13

smu

* fdbk

* As before

Riff B End Riff B

Gtr 4 (dist.)

mp

P M throughout

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

D5 D(#4) D5 D(#4)

Gtr 2

smu

1

+10

Gtr 3

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

5 (5) (5) (5) (5) (5) (5) (5) (5)

5 7

Gtr 4

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Gtr 2 *lacet*

D5

D(#4)

D5

D(#4)

Gtr 2



mp

P M

10 9 7 10 9 7 10 9 | 10 9 7 10 9 7 10 9 | 10 9 7 10 9 7 10 9 | 10 9 7 10 9 7 10 9

Gtr 4



5 5 5 5 5 5 | 5 5 5 5 5 5 | 5 5 5 5 5 5 | 5 5 5 5 5 5

D5

D(#4)

D5

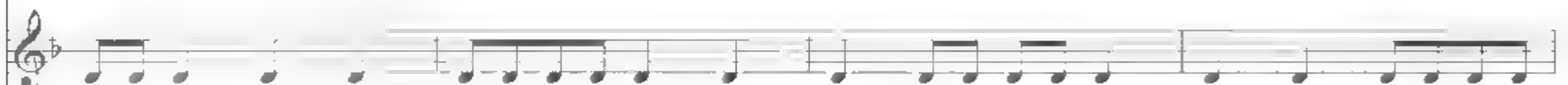
D(#4)



*slight P M

10 9 7 10 9 7 10 9 | 10 9 7 10 9 7 10 9 | 10 9 7 10 9 7 10 9 | 10 9 7 10 9 7 10 9

*Gradually lift P M



5 5 5 5 5 5 | 5 5 5 5 5 5 | 5 5 5 5 5 5 | 5 5 5 5 5 5

D5

D(#4)

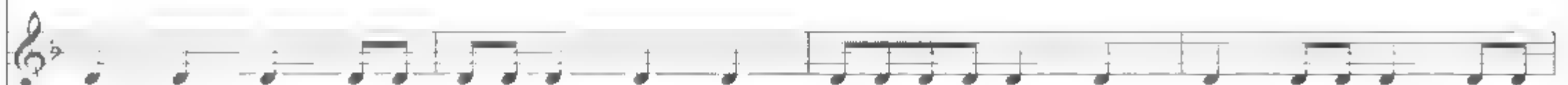
D5

D(#4)



mf

13 12 10 13 12 10 13 12 | 13 12 10 13 12 10 13 12 | 13 12 10 13 12 10 13 12 | 13 12 10 13 12 10 13 12



mf

5 5 5 5 5 5 | 5 5 5 5 5 5 | 5 5 5 5 5 5 | 5 5 5 5 5 5

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top staff) and a bass part (bottom staff). The guitar part is written in treble clef with a key signature of one flat (Bb). The bass part is written in bass clef. The score is divided into measures, with chord diagrams and names (Bb5, A5, Eb5, A5, Bb5, C5, Bb5, A5) placed above the guitar staff. The guitar part features a series of chords and a melodic line. The bass part provides a rhythmic foundation with a consistent eighth-note pattern. The score is presented in a clean, black-and-white format.

73

1 2

End half-time feel

A5 Bb5 C5 Bb5 A5 A5 Bb5 C5 Bb5 A5 F5 D5 Ab5

Rhy. Fig. 1

PM

A5 Bb5 C5 Bb5 A5 D5 Bb5 A5 Bb5 C5 Bb5 A5

End Rhy. Fig. 1

G5 Bb5 D5 F5 Eb5 G5 Bb5 F5

Rhy. Fig. 2

PM

Eb5 G5 Bb5 D5 F5 Eb5 D5

End Rhy. Fig. 2

C

Half-time feel

Dsus2 Csus2 G5 Dsus2 Csus2 G5

*Citr 6

mf

3 5 3 6 5 3 5 3 3 5

*Volume for guitar

Citr 5 Riff C

mf

w/ slight dist & chorus

let ring

The musical score for "The End" by The Police is presented in two systems. The first system shows the guitar and bass staves. The guitar staff has a treble clef and a key signature of one flat (B-flat). The bass staff has a bass clef. The guitar staff features a series of chords: Dsus2, Csus2, G5, F5, and E5. The bass staff has a series of notes: 3, 5, 3, 6, 5, 6, 3, 5. The second system shows the guitar and bass staves. The guitar staff has a treble clef and a key signature of one flat (B-flat). The bass staff has a bass clef. The guitar staff features a series of notes: 0, 3, 2, 3, 0, 3, 0, 5, 0, 3, 3, 3, 0, 2, 2, 0, 1, 3, 1, 0. The bass staff features a series of notes: 0, 3, 2, 3, 0, 3, 0, 5, 0, 3, 3, 3, 0, 2, 2, 0, 1, 3, 1, 0. The score includes various musical notations such as chords, notes, rests, and fingerings.

D

Gtr 5. w/ Rhy Fig. 1 (2 times)

Citric 6 Lactat

t5 D5

Abs

A5 B05 C5 B05 A5 D5

Bp5

*Gr 7 (dist)

*Doubled throughout

A5 B♭5 C5 B♭5 A5 F5 D5

Abs

A5 B25 C5 Bb5 A5

Gur 5 w/ Rhy Fig 2

G5 Bb5 D5 F5 E♭5

DS

B25

A5 Bb5 C5 Bb5 A5

(15)

Bb5

15

E55

65

BDS

05 1.4

END

135

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The melody is written on a single staff, starting with a quarter rest followed by a quarter note G4, then a half note A4, and a quarter note B4. The second system continues the melody with a quarter note G4, a half note F4, and a quarter note E4. The lyrics 'The Rose Tree' are written below the first system, and 'The Rose Tree' is written below the second system. The score is marked with a 'C' for common time and a '1' for the first ending.

Riff D

Csus2

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melody with a treble clef and a key signature of one flat (B-flat). The melody starts with a quarter note G4, followed by a half note A4, then a quarter note B4, and a quarter note A4. This is followed by a half note G4, then a quarter note F4, and a quarter note E4. The melody ends with a quarter note D4. The bass staff contains a bass line with a bass clef. It starts with a quarter note G3, followed by a half note A3, then a quarter note B3, and a quarter note A3. This is followed by a half note G3, then a quarter note F3, and a quarter note E3. The bass line ends with a quarter note D3. The system is divided into two measures by a bar line.

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It contains a melody with a long note on the first line (F4), a half note on the second line (G4), and a half note on the third line (A4). The bottom staff is a bass clef with a key signature of one flat (B-flat) and a 2/4 time signature. It contains a bass line with a long note on the first line (F3), a half note on the second line (G3), and a half note on the third line (A3). The melody and bass line are connected by a slur. The score is written in a simple, hand-drawn style.

End Rift D

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the next two measures of the melody and the next two measures of the bass line. The melody is written in treble clef with a key signature of one flat (B-flat). The bass line is written in bass clef. The melody features a mix of eighth and quarter notes, with some measures containing beamed eighth notes. The bass line consists of a single eighth note followed by a quarter note in each measure, with some measures containing beamed eighth notes. The piece concludes with a final double bar line.

E5

Musical notation for Exercise 6, showing a treble clef staff with notes and fingerings.

Cvls2

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody and a piano accompaniment. The vocal melody is in G major, 4/4 time, and begins with a mezzo-forte (*mf*) dynamic. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with notes 12, 10, 12, 10, 12, 10, 12/14, and 13. The second system continues the vocal melody and piano accompaniment. The vocal melody concludes with a final note on G. The piano accompaniment continues with notes 12, 10, 12, 10, 12/14, and 13. The score is written for a single melodic line and a piano accompaniment.

Gtr 5

let ring 1 w/ dist. PM. PM 1 PM PM PM

3 3 3 2 2 3 2 2 2 3 2 2 3 2 2 3 2 2 3 2 2 3 2 3 7 8 10 8 7

Musical score for guitar and bass. The guitar part (Gtr 8) is in treble clef with a key signature of one flat (Bb). It features a melodic line with a wavy line above it, followed by a series of notes and rests. The bass part is in bass clef and includes a wavy line above it, followed by a series of notes and rests. The score is divided into measures by vertical bar lines.

Gtr 9

D5 E5 D5 E5 D5 E5 G5 E5 NC

Gtrs. 10 & 11 (dist.)

f

w/ heavy reverb
w. in so. microphone fdbk

Gtr 9 tacet

D5 E5 D5 E5 D5 E5 G5 D5 E5 D5 E5 D5 E5 G5

Rhy. Fig. 3

Gtrs. 10 & 11

End Rhy. Fig. 3

H

Gtrs. 10 & 11 w/ Rhy. Fig. 3 (2 times)

D5 E5 D5 E5 D5 E5 G5 D5 E5 D5 E5 D5 E5 G5

Gtr 9

heavy reverb off

rake 1

17 (17) 15 12 15 12 12 15 12 15

12 15 16 12 17 12 15 12 18 12 15 12 15 12 17 12 15 12 15 17 (17) 17 (17)

*2nd string caught under bend finger

I

C5

Bb5

A5

G5

F5

Gtr 9

wah wah off

Rhy Fig. 4

Gtr 10 & 11

C5

Bb5

A5

G5

C5

Bb5

A5

G5

F5

E5

let ring

13 15 (15) 12 (12)

End Rhy. Fig. 4

J

Gtr 9 tacet
Gtrs 10 & 11 w/ Rhy. Fig. 3 (2 times)

D5 E5 D5 E5 D5 E5 G5 D5 E5 D5 E5 D5 E5 G5

D5 E5 D5 E5 D5 E5 G5 D5 E5 D5 E5 D5 E5 G5

Gtrs. 10 & 11

P.M.

E5 D5 E5 D5 E5 G5 E5 D5 E5 D5 E5 G5

P.M.

E5 D5 E5 D5 E5 D5 E5 E

P.M.

K

Gtrs. 10 & 11 w/ Rhy Fig 4

C5 Bb5 A5 G5

F5

C5 Bb5 A5

Gtr 9

G5

C5

Bb5

A5

G5

F5

E5

L

Gtrs 10 & 11 w/ Rhy Fig. 3 (2 times)

D5 E5 D5 E5

D5 E5 G5

D5 E5

D5 E5

D5 E5 G5

D5 E5

D5 E5

D5 E5

G5

D5 E5

D5 E5

D5 E5

G5

M

Gtr 10 w/ Rhy Fig 3

D5 E5

D5 E5

Gtr 9 tacet

D5 E5

G5

D5 E5

D5 E5

D5 E5

G5

Gtr 9

Gtr 11

D5 E5

D5 E5

D5 E5

G5

E5 NC

G5

NC

D5

NC

Gtr 1

Gtr 11

Gtrs. 10 & 11 w/ Rhy Fig 3 (4 times)

D5 E5

D5 E5

D5 E5

G5

D5 E5

D5 E5

D5 E5

G5

D5 E5

D5 E5

D5 E5

G5

D5 E5

D5 E5

D5 E5

G5

Gtr 9

D5 E5

D5 E5

D5 E5

G5

D5 E5

D5 E5

D5 E5

G5

E5

E(b5)

*Gtrs 9, 10 & 11

*Composite arrangement

G(b5)

B(b5)

D5

E5

[N]

Slower ♩ = 110

Gtr 1

D5 D(#4)

D5 D(#4)

D5 D(#4)

Gtrs 9, 10 & 11

mp

pp

(2)

Begin fade

Gtrs 9, 10 & 11 tacet

Gtr 1

D5 D(#4)

D5 D(#4)

D5 D(#4)

Fade out

D5 D(#4)

D5

GUITAR NOTATION LEGEND

Guitar music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes: D, A, D, E, G

Strings: 2, 0, 2

Frets: 2, 0, 2

4th string, 2nd fret

1st & 2nd strings open, played together

open D chord

Definitions for Special Guitar Notation

HALF-STEP BEND: Strike the note and bend up 1/2 step

WHOLE-STEP BEND: Strike the note and bend up one step

GRACE NOTE BEND: Strike the note and immediately bend up as indicated

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

PRE-BEND: Bend the note as indicated, then strike it.

PRE-BEND AND RELEASE: Bend the note as indicated. Strike it and release the bend back to the original note.

UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

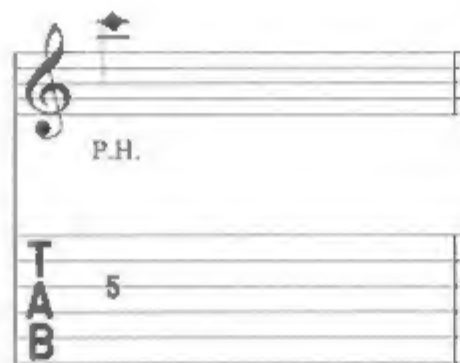
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



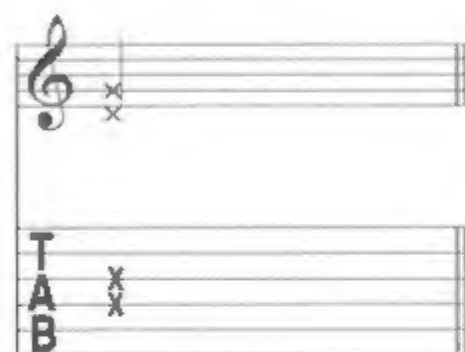
HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



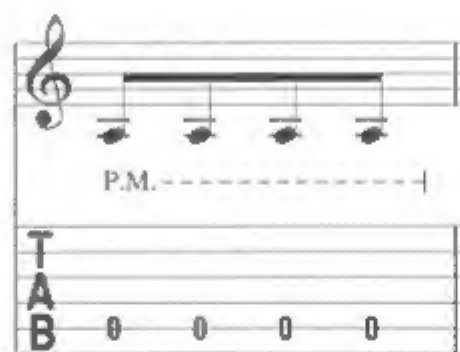
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



RAKE: Drag the pick across the strings indicated with a single motion.



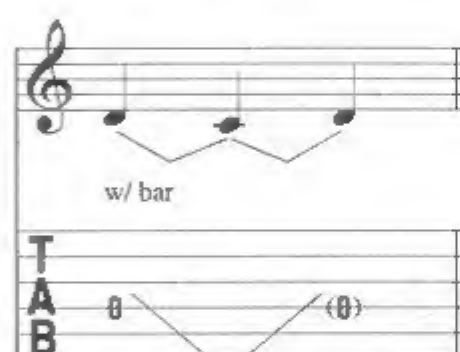
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.



VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



Additional Musical Definitions



(accent)

- Accentuate note (play it louder).



(accent)

- Accentuate note with great intensity.



(staccato)

- Play the note short.



- Downstroke



- Upstroke

D.S. al Coda

- Go back to the sign (%), then play until the measure marked "To Coda," then skip to the section labelled "Coda."

D.C. al Fine

- Go back to the beginning of the song and play until the measure marked "Fine" (end).

Rhy. Fig.

- Label used to recall a recurring accompaniment pattern (usually chordal).

Riff

- Label used to recall composed, melodic lines (usually single notes) which recur.

Fill

- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

Rhy. Fill

- A chordal version of a Fill.

tacet

- Instrument is silent (drops out).



- Repeat measures between signs.



- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE: Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato) begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).



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